

# POETRY AND CULTURE

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## IN MEMORIUM

May the soul of P. GURU PRASAD, who was the Former Proprietor of this Victory Press, who was endowed with aesthetic temperament and artistic outlook, who was a model of modesty, who was the most obedient disciple of mine, who has enabled me to build up a huge library of rare books of my own, whose premature tragic death has unnerved and paralysed me as also has been an irreparable loss to the surviving members of the family. May his soul rest in peace.

Amen

— G. C. V. Ramana Rao.

**DEDICATED**

**TO**

Lord Sri Venkateswara, Tirupathi.

*Who is our home diety,*

Who has been a Perennial source of inspiration to me in my literary pursuit, who, in the shape of goddess Saraswathy has snatched my pen and wrote for me.

—G. C. V. Ramana Rao.

# POETRY AND CULTURE

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# POET

There is no poet who is no seer. Seer is one who has insight into true nature of things. Poet is seer according to scientific thought and an expert in the art of objective description as per popular opinion. Earth conceived poetry only after she had the verbal colour picture of the first poet who was a seer and who had pure and permanent vision of eternal verity of ultimate reality.

No non-sun also is a poet. Sun is unique seer and universal poet. Sun is the heavenly body witnessing human activity. He is world's eye and divine spy of human action. He is visible deity, embodiment of divinity, theophany of trinity and personification of scriptural verity. He is the architect of universe and ally of world. Sun is celestial poet. Poet is terrestrial Sun.

No non-poet is a composer. Even though one is a seer and a sun he cannot be a poem composer if he is not a poet also. Poet is superior to seer and sun. Sun sees present only. Poet is seer of past and future within and without. He is retrospective, prospective, introspective, circumspective. Seer is subjective and sun is objective. Poet is subjective in experience and

objective in expression. Truth is in pristine purity in seer, spotless beauty in poet. Supersensuous perception of verity is of reality in seer and beauty in poet. Seer is austere, ascetic. Poet is aesthetic, artistic. Seer is Hebraic. Poet is Hellenic. Seer is meditative. Poet is active. Seer is intuitive. Poet is imaginative. Sagacity is instinct in animal, statesmanship in politician, intuition in seer, imagination in poet.

Seer is perceiver of things in their proper perspective. Poet is conceiver and composer of things in their beautiful juxtaposition. Sun is maker of day of one hemisphere only. Sun's activity is limited, conditioned by time/and space. Poet is not bound by barriers of time and space. He is of all times and climes.

Intuition, mere clear vision, which is static in seer, who is meditative, becomes dynamic in poet, who is active, being disposed to feel and desirous to act. Learning inborn is intuition, made tuition. Tuition merges imperceptibly into intuition, becomes erudition. Intuition scholastic is erudition, conative and creative genius. Erudition is critical. Genius is creative. Erudition and genius are poetic prerequisites. Genius is superior to erudition. Genius supplies omissions of erudition but erudition cannot make up deficiency of genius. Genius makes erudition spiritual. Erudition makes genius substantial.

Genius is the deity presiding over the Kingdom of mind, occupying exalted throne wielding magic wand of paramount power exercising strict supervision and thorough control over creative and critical, imaginative, and intellectual, emotional and rational, receptive and retentive, ruminative and reflective, reasoning and resolving faculties of head and heart. keeping them at a respectable distance, by showing them their places by seeing that they discharge their respective duties to the entire satisfaction of the supreme authority and approval of poetic muse, who is the guardian angel guiding genius in bringing forth finished form of fine poem. Genius mobilises and nobilises, commands and controls, conducts in rigorous and vigorous lines all the forces of faculties of mind.

With flowery feet and fluid pace of graceful movement the poetic muse treads with smooth soft stressed and measured steps, dances and entrances her votaries. With soft sweet musical voice, rhythmic steps of light stressed and unstressed fall of feet afloat in dancing poise, starlike eyes, moonlike face, and swan's pace glides and guides imperceptibly into path of duty and beauty. Her vision is aesthetic, voice music. Her silence is eloquent and smiles luminous. She keeps everybody in his humour. Suckling with her breast

milk of music and nectar of literature she keeps man in his element, good sense, better self and best of moods congenial and conducive to the health and well-being of sound and wholesome mental state of mind subject to her delicate dictates of fine feminine way of guiding in the path of virtue. Unlike scripture which is like lord dictatorial and mythology which is like friend didactic poetry like sweet heart, with charming disarming smile, bewitching beauty carries away to the world of enchantment, keeps him spell bound and brings forth complete metamorphosis in thought word and deed.

Poetry and poem are emotion culture and word culture. Man is animal of humours, tempers, moods. He is humorous, temperamental, moody being. Temperaments are direct descendants of humours. Moods are attendant on temperaments. Of the humours of blood, bile and phlegm are born sanguine, choleric, melancholic and phlegmatic temperaments. The unruly humours, tempers, moods, run riot stand in the way of the smooth run of wheel of human society. Often man is out of humour, loses his temper, and moody. Thus, he becomes a menace and nuisance to society. Now poetry comes to the succour of society. She goes deep into the root cause of the matter. She mobilises and nobilises, churns and chastens, softens and sweetens the



humours. She moves humours and removes their impurity retaining their native humidity. She melts and mends them. She opens the floodgates of natural springs of humorous emotions and channalises their course in useful ways. Devoid of impurity retaining intrinsic humidity humours shine in pristine purity. The temperaments, the direct descendents of these humours also attain purity and beauty. They become aesthetic and artistic. They undergo miraculous, marvellous metamorphosis in the hands of poetry wielding magic wand of creative constructive genius. The muse of poesy humours humours, tempers tempers, modifies moods. She conquers and controls them. The sanguine temperament becomes erotic and heroic sentiments. Likewise the choleric, melancholic and phlegmatic become terrible, tragic and placid sentiments. The crude caterpillar of humorous temperament becomes beautiful butterfly of humid sentiment. These sentiments have a chastening effect upon the heart and soul of man. Poetry rouses from stuper and sleep, stirs and sets in motion the elements of emotions, which are settled and stolid. Having undergone the alchemical process of katharsis under poetry the static elements of emotions of love, valour, laughter, sorrow, fear, ire, disgust, wonder, peace become transmuted into dynamic amorous, valorous humorous, tragic, terrific, horrible, abhorrible, marvellous, placid sentiments. The meaning of humour and pathos is feeling in general

and feelings of merriment and melancholy in particular. They are static elements of emotions of laughter and sorrow transformed into dynamic comic and tragic sentiments.

Man is surrounded by difficulties. His life is full of vicissitudes. He is a constant prey to troubles and turmoils. At times, he is between devil and deep sea. His cup of bitterness is full and flowing. He is depressed and disheartened. He loses heart. He is prone to become suicidal. He wants to put an end to his life in depths of despair and despondency. At this critical juncture belief steps in and stands him in good stead. Belief comes as a relief. Man is dissatisfied in life. He finds it dull and dreary, monotonous and meaningless. He loses interest in life of this world. Now imagination comes to his aid. He builds castles in the air. His imaginative world is colourful. He feels life worthliving. Imagination is poetry. Belief is religion. Poetry is willing suspension of disbelief. Credulity is criterion of piety and poetry. They give courage and colour, interest and incentive to life. They lull him into a sense of security of blissful beauty. They beatify and beautify human life. Piety and poetry are balm and psalm of life. Religion is remedy to melody of life. Poetry is oasis in the desert of life.

Poetry and poem are mental and vocal actions of poet. Paradoxically poet is at once dispassionate and impassioned. Poet is a philosopher in thought, who is cool and collected, detached and disinterested and prophet in tone, who is vehement and emphatic in utterance. Poetry and poem are philosophy and prophesy of beauty in verity.

Poetry and poem are poet's state and statement mental and verbal. Poetry is spirit and poem is letter, Poetry is mental disposition and poem verbal composition. Poetry and poem are poet's mood and mode of experience and expression. Poetry is imagination and emotion. Poem is fiction and diction. Poem is poetry coming into being. Poem is materialisation and manifestation of poetry. Poetry and poem are poet's thought and word. Poetry is implicit. Poem is explicit. Expression of imagination within is poetry without poem. Poetry is subjective experience and poem is objective expression of poet. Poetry is spontaneous overflow of powerful feelings. Poem takes its origin in emotion of poetry recollected in tranquillity. Poetry is concept and poem is precept. Poem is poet's artistic expression of his aesthetic experience of poetry. Poetry is celestial spirit stationed in terrestrial temple of poem. Poem is artistic expression of aesthetic impression of poetry of spiritualised realisation of idealised reality of material

world. Poetry and poem are heart and art of Poet. Poetry flows in poem like mercury in metre.

Poet is versed and conversant with the art of telling and talking imitating nature through the medium of poem. Men and women are natures in world, characters in poem, actors on stage. Actors imitate characters, who imitate natures.

Poem is description in characters. It is verse or converse, song or spectacle, epic or dramatic, lyric or histrionic, play on music or stage. Poem, is audio visual art, heard melody or seen picture recited or represented, tale told or plot played, narrated or enacted, listened to or looked at. Poem, audible, is verse or poetic prose, metrical or halfmetrical, visible, drama, comedy or tragedy. Verse is epic or lyric. Epic is extensive source of sea of rare stones of stories supplied to adorn plot of drama. Lyric is intensive, subjective having poet himself as hero. Poetic prose is novel or short story, the modern counterparts of old epic or lyric poems.

Poetic prose is paradoxical. Prose is antithesis of poetry. Poetry is what prose is not. There is essential difference between prose and poetry. Prose is at variance with poetry in that the latter is measured or metrical whereas the former is not. Prose is solid,

poetry is humid. Prose is dry. Poetry is wet. Prose makes express statement. Poetry implies suggestion. Prose means what it says. Poetry feels what it suggests. Prose defines, poetry refines. Prose is definite poetry infinite. Prose is matter of fact, literal. Poetry is metaphorical, figurative. Prose is eloquent. Poetry is fluent. Prose is rational, not emotional. Poetry is emotional, not irrational, super rational. Prose is critical. Poetry is creative. Prose is scientific, analytical, poetry is artistic, synthetic. Prose is brief, balanced. Poetry is metrical, measured. Word consists of sound, sense, spirit. Verbal sound conveys sense in prose, echoes sense in poetry. Sense is common sense, surface meaning in prose, super sense, supreme meaning in poetry. Poetry excels prose in having sound sense of spirit, which is sentimental superfine fluid feeling of supreme spiritual beatified beautiful blissful state of ecstasy experienced by empathiser. Prosaic meaning is conspicuous, crystal clear. Poetic meaning is perspicuous and profound. Perspicuity and profundity, incompatible with each other, are found in happy harmonious blend in poetry. Apart from the outward obvious meaning there is also different deeper inner supersensuous supreme meaning in poetry, which is transparent rendering lucid both the outer and inner meanings, the latter being seen through the former. Poetry is transparent Prose is opaque. Poetry enables to see across the

surface the bottom. Brevity and gravity are characteristic features of prose, beauty and gaiety are cardinal virtues of poetry. Prose is sane and mundane. Poetry is cosmic 'divine dilirium. Poetic prose is prose in in form and poetry in spirit.

Farce and melodrama are foils of comedy and tragedy.

Poet is an autocrat. He is not bound by any law other than his own. He does not transgress but transcends divine law. He is above and beyond law of nature. He is law unto himself. His will is law. He has his own fancy and faith, tradition and convention, licence and justice. He holds mirror to nature and opens window to world. He is born, not made. He is maker. He makes as per his own will and pleasure. Poem is his own making. Poet is magician who with his magic wand, transforms world. He with poetic philosophers, stone transmutes baser material world into golden spiritual wonder land. He paints life into moving pictures of lively characters, vital, vigorous, vivacious, acting and talking among themselves. Poem is imitation, interpretation, and representation of nature, life and world in ever new beautiful artistic form, figure, features. Nature undergoes complete metamorphosis in poem. Just as the self same trees seen daily

indifferently throughout the year look new with fresh vigour and vitality in spring season as if seen for the very first time so also world looks new in poem. Poet transforms, transmutes, transcreates, world. He is the magician who converts human tale of tears into story of smiles. He deals with the comic and tragic aspects of life summoning elements of emotions of love, laughter valour and peace to the aid of the former and of grief, terror, horror, and duty to that of latter, the element of emotion of marvel drawing golden mean between both the above aspects fulfilling its wonderful duty in the denouement of human drama. . . . .

Poet speaks truth, speaks dearly. He does not speak truth which is not dear and also untruth though dear. Always he speaks dear truth which is pleasant and palatable, sound and wholesome.

Seer sees truth and says in curt, cut and dry manner. People revere severe seer, love and like poet. Poet knows that dear words give pleasure to live beings Hence he asks why there should be dearth of dear words. He gives pleasure to one and all. He removes the incompatibility between dearness and truth and renders truth dearer and nearer.



Poetry is indefinable, inexpressible, inexplicable, ineffable. It is to beyond and above human comprehension. Poem is consummate, composite, cumulative, imitative art, prophetic in tone and philosophic in temper of inspired utterance and exquisite expression of powerful feelings spontaneous and overflowing of emotion recollected in tranquillity and imagination tempered by intellect, in musical composition of sound and sense, melody and meaning verbal 'music and musical thought yielding aesthetic pleasure of the highest magnitude akin to the supreme spiritual bliss of beatitude.

Poet and empathiser have community of feeling and complete identity of experience and expression. Spiritual communion of seer with supreme being is beatitude; divine communion of devotee with deity is theopathy; aesthetic communion of appreciator with poet is empathy. Communion, spiritual, celestial, aesthetic, between seer and supreme being devotee and deity, appreciator and poet are beatitude, theopathy, empathy. Sympathiser enters into the spirit of poet. It is as if poet has come into life in the form of empathiser laying bare his heart before the auditor or visitor. Empathiser is poet incognito. First the appreciator sympathises and then empathises with poet. He becomes one with poet. Empathiser is poet who has not composed poem.



He transcreates poem just as poet transcreated nature. Empathiser is clairvoyant. He is endowed with the divine gift of telepathy. He has the same thought wave length, recurrence of poet. He can read poet's thought. Thinking is poetry. Thinking aloud is poem, overheard is empathy. Poem is transceiver between poet who transmits and empathiser who receives poetic thought and message.

Poet is logician who sees and shows the universal causal connection between thought and word. He is magician wielding and waving wand of verbal jugglery. He is also musician who stirs strings of verbal instrument yielding musical thought.

Just as swan separates milk from water so also poet separates spirit from matter.

Poetry is powerful lens to see sense, supreme meaning, superfiner inner fluid feeling of ecstatic beatific aesthetic blissful truth.

Just as rare radiance emanates from organic structure of physical body of beautiful lady so also subtle vein of super sense, supreme meaning of spiritual being is visible through superficial sense, surface meaning of verbal structure of superb poem.

Poetry removes incompatibility between truth and beauty. Poetry makes truth beautiful, beauty truthful.

Poetic maxim is truth in beauty, beauty in truth.

Sound echoing sound is music, sense literature. Artistic sound, vocal and instrumental of natural sounds of bird and beast is music. Artistic expression of aesthetic experience of natural objects is literature. Poetry is musical thought. Poem is literal musical thought.

Is it not self contradictory that poet who is loquacious should also be seer who is laconic? Does not the verbal colour picture mar seer's pristine pure truth? Is it not the literary vehicle insufficient to convey the subtle and refined feeling? Though poet is voluminous he is also luminous. The ray of light of pristine pure truth of the sun of seer passes through the transparent prism of poetry bends and gets split up and becomes heptahued spectrum of rainbow of poetic truth. Feeling is subtle. Language is gross. Feeling is refined. Language is rough. Feeling flees like deer on land, floats like fairy in air, flies like bird in the sky, flows like quick silver. Language is solid. Word is the literary unit of human speech. Sound, sense, spirit are verbal constituents. Sound is speech sound. Sense is meaning and spirit is feeling. Sound, ethereal, next to spirit supreme reigning cosmic universe is by some inexplicable way bound by sense. Now seer comes to the rescue of sound. He releases sound from the

bond of sense. He makes sense dance to the tune of sound. Now sense is at the beck and call of sound. Now seer etherealises and spiritualises sound. Sound waves echo and reecho on spiritual sea shore. While trying to remove one evil, seer is the cause of bringing another evil. Now poet feels it difficult to render poetry intelligible through the spiritualised sound. He sees that sound again materialises and realises. Poem becomes the cage vast in scope, range and area of the parrot of feeling soaring high in the sky throughout the the cosmic universe, however, having its basis on the firm bedrock of reality.

God and Nature are King and Queen of cosmic Universe. Poet and creation are prince and princess. Creation is darling Daughter of Nature. Poet is dear son of God. Poetry is spouse of poet. Creation and poem are sister and daughter of poet. Poem resembles creation but surpasses in beauty. Beauty in creation is on the Vane due to age. Poem enjoys ever new youth. Age can not wither her nor custom stale her infinite variety. The beauty of creation is natural, physical, material, ephemeral, of Poem supernatural, 'chemical, spiritual, perennial, permanent. Creation is prone to decay, death, deluge. Poem is ever new, everlasting.

## POET OF POETS

Of the two poetic pre-requisites, genius and erudition, the former is superior to the latter. Erudition, unendowed with genius, is colourless, tasteless, unattractive, lifeless. But mere genius without erudition is baseless, dangerous. Genius is an inborn gift, conferred as a boon by the divine hand. Erudition can be acquired by incessant reading and constant practice. Both the faculties shine only in constant combination. Genius is the machine manufacturing ever new imaginative feelings. It gives colour, taste, life to erudition and makes it attractive. Erudition in its turn checks the unbridled flight of genius, imposes cause-and-effect order, and makes rational the feelings created by genius. It gives coherence, consistency, constancy to genius. Genius makes erudition spiritual; erudition makes genius substantial.

Both genius and erudition are found in happy ratio fused into a harmonious whole in a first rate poet, who is as much a genius as he is a scholar. If, on the other hand, there is an attempt on the part of either of the two faculties to preponderate then there is an end of poetry. The poet then becomes either purely fanciful or solely scholarly. We are prone to think of 'Srinatha' as more a scholar than a poet because of the ever overbalancing tendency of the immense scholarship

found in him trying to drown his genius. Just like Srinatha's scholastic preponderance. Tenali Ramakrishna's imaginative intensity mars the true poetic balance. Srinatha's exuberance of sound eclipses sense. Ramakrishna's imaginative pomposity eludes literary grasp.

Nannaya is a poet of high order. He is the Telugu literary dictator, who has controlled the Telugu tongue. The Andhras have to be ever thankful to him for his having constructed a beautiful edifice out of the literary fragments scattered here and there at his time. He has control of both speech and imagination. In him, speech obeys implicitly what the mind dictates and the mind condescends to lend its ear to what speech has to say. Both mind and speech proceed hand in hand. Srinatha's composition is saturated with scholarship. Tenali Ramakrishna's work is steeped in imagination. Similarly predominant qualities may be detected to be prevalent in the other Telugu poets. Both 'Nannechoda' and 'Tikkana' are renowned for their dramatic treatment of any given subject and for their terseness of expression.

'Bammera Potana' is famous for his earcaptivating alliteration. No such predominant quality protrudes in Nannaya's poetic composition, which is an organic whole, where everything, every faculty, characteristic

quality remains humble without ever trying to be aggressive or assertive. All the qualities are fused into an organic harmonious whole, where any addition or removal will make a perceptible change and consequently cripple the entire structure. All other powers bow their head to the poetic spirit of Nannaya, who is the philosopher's stone, whose magical touch transmutes baser material into golden poetry. In his composition the subtlety of language is commensurate with the eluding enormity of imagination, which adapts itself to the literary necessities. The literary compositions of Srinatha and the others appeal to the head. Nannaya's poetry appeals to the heart. Srinatha's work is subtle, logical, sequential, rational. Though Tenali Ramakrishna is endowed with high imaginative faculty it is a pity that there should be no depth of feeling in him. His imagination is not so deep as it is high. He is a beautiful but ineffectual angel beating in the void his luminous wings. Though Nannaya's imagination is equally high it is also elevated, strictly rational, coherent. Together with height and elevation there is profundity and rotundity in the imagination of Nannaya. His thought is as deep as his imagination is elevated. Thus in him, high imagination is purged of its native fantastic grossness and coarseness and becomes at once rational, coherent, consistent, sensible, understandable, universal. The beauty of Nannaya's imaginative form

consists in the organic unity and propriety of his imaginative conception. The true poetic beauty of the heart-ravishing, soul-stirring poetry of Nannaya is inexplicable; it can only be experienced.

Tikkana, second in the trio, who translated into Telugu from Sanskrit, the great epic, Mahabharata of Vedavyasa, is renowned for his dramatic treatment of any given subject, story, situation. He is an adept in the art of characterisation. His characters are vital, vigorous, vivacious. As soon as they enter on the stage they elude the grasp of their creator and take care of themselves. They talk and act for themselves. They cease to be mere puppets in the hands of the poet, who will be a mere curtain puller, standing aghast at the perversity and power of his own creation. Unfortunately, however, Tikkana, with all his dramatic capabilities, has not explored the dramatic regions in Telugu literary world. It is sheer irony of fate that he should have invested all his dramatic talents in non-dramatic works. He has introduced too much of drama in the epic. Now, just as excessive poetic beauty mars the general dramatic spirit in a dramatic work, so also in an undramatic work excessive dramatic element eclipses poetic spirit. A dramatic work has the advantage of being represented by a band of actors endowed with histrionic talents to an audience in an auditorium. As



there is the stage, its paraphernalia, the actors, the spectator is enabled to derive the maximum degree of aesthetic pleasure with minimum degree of effort on his own part, provided he is endowed with normal emotional capability. In a non-dramatic work surcharged by excessive dramatic element the reader has to visualise the stage, its paraphernalia, actors with histrionic talents and all of a sudden detaching himself in his capacity of a spectator has to derive the aesthetic pleasure. Thus this work taxes the brain of the reader, who, instead of being sentimental and hearty as required of the true end of fine art is rapt by imagination.

Tikkana is famous for his terseness of expression, which is a dramatic concomitant. In view of its prosaic quality terseness virtually belongs to prose, which is static, as against poetry, which is dynamic, in character. Just as introduction of dramatic element in non-dramatic work has resulted in an unwarranted imaginative activity in place of emotional activity in the reader so also terseness of expression has brought in its train unwanted intellectual activity, which is a bane to instantaneous intelligibility and lucidity. Excessive dramatic element in a dramatic work, exquisite poetic beauty in the epic, terseness of expression in prose and elegance, flow, spirit, perspicuity in a poem are pertinent and proper.



Abundant usage of classic compound-words is common to both Nannaya and Srinatha. Nannaya's phraseology, composed of soft, sweet, mellifluous letters and words, musical, adds to the beauty, dignity, magnanimity and grace of his style. Srinatha's phrases, composed of farfetched and difficult words, high sounding, ring the tone of pedantry to his style. In the employment of alliteration there is deep difference between Nannaya and Potana and Ramakrishna. Potana's alliterations, though unconscious outcomes, being pointed, give an artificial ring to his style. Ramakrishna's alliterations are more polished, refined, sophisticated and glittering without any depth of feeling or meaning. The alliterations of both the poets though musical appeal to the conscious-self of the reader whereas Nannaya's appeal to the subconscious. The reader is hourly conscious of the presence of alliteration in the works of Potana and Ramakrishna whereas it is not so with Nannaya whose poetic composition is like a beautiful forest rich in natural music. The rhythmic arrangement of soft letters in his verse describing Kadruva praying to and extolling with epithets implying the excellence, grace, dignity, beauty, sinewy strength and supremacy of the God Indra, who is flattered and who complies with the suppliant's request, yields beautiful music. This lyrical note which is concomitant of best poetry is the distinguishing trait of Nannaya.

His verse in the mouth of Bhima swearing to drink the blood flowing from the cleft breast of Dussasana, who had the hideous ignominy of trying to strip Drowpadi in public court, is an excellent instance of Nannaya's artistic presentation of a great situation. Nannaya has employed suitable metre enabling the reader to visualise the physical as well as mental state of Bhima. A man, when swayed by the emotion of anger naturally falters, utters twice. Redundance of utterance is a natural action which is artistically imitated by Nannaya who has made, in his verse, Bhima, utter twice the same letters 'Kuruvriddhul', 'Guru Vriddha'. The wonderful fusion of imagination, emotion, intellect, sense, nature, art into a harmonious whole has culminated in this verse. The sound echoes sense here. This is a good example of the fact that Nannaya never allows any faculty to outweigh the others. When we read other poets we feel how imaginative this particular poet is, or how emotional that poet is, or how logical this poet's arguments are, there by harping on one aspect of poetry only. We won't feel like that in the case of Nannaya. All the while we read him, we feel how truly Nannaya speaks. It is only universal truth that is felt by the reader in his work. This clearly reveals the wonderful mastery of every faculty by Nannaya. Casting off the trivial, temporary, topical and particular, he has made his poetry elevated, dignified, eternal and universal. Because of the universal character Nannaya's work is enduring.

The superb manner in which Nannaya has exploited Risyasringa's nativity to the best advantage of his poetic suggestivity is astonishing. Nannaya makes Risyasringa, who was blissfully ignorant of the existence of the female species in creation, and who never knew anything save his father and his hermitage, describe the harlot set on to seduce him as a bachelor. Risyasringa compares the seducer's diamond necklace to the bead-string, the diamond ball played by her to a red fruit, her face to a lotus flower, and her movement to that of a swan. He compares her movement while playing with the ball to that of a young tree swayed by soft breeze. He likens her soft, sweet, musical voice to that of a he-cuckoo. Here Nannaya has exhibited superb art. The word 'Vriksha' (tree) denotes masculine gender in Sanskrit language. It is conventional that men should be compared to trees and women to creepers. Thus here is an apparent contradiction between Risyasringa's simile and poetic convention. The contradiction is removed when we think of Risyasringa's ever-forest-bred, unsophisticated, innocent nature in his having readily mistaken the seducer for a bachelor. The same holds good with the second simile also. Convention dictates that female voice should be likened to that of a she-cuckoo. In nature, however, the music of a he-cuckoo is more sweet, mellifluous, fullthroated and ear captivating. In creation generally the male species

is more beautiful than the female one. The lion, the cock, and the peacock, are more beautiful than their female counterparts. Compelled by the dictates of poetic convention, much against their own willingness, the poets have been comparing the sweetness of female voice with the music of a she-cuckoo. Nannaya has seized this opportunity and by this comparison of Risyasringa of the seducer's voice with that of the he-cuckoo, conformed at once to nature and poetic convention.

There are many points of similarity between Nannaya and Milton. Having drunk deep in the ocean of classic lore, both have proceeded to purge their respective nations of the evil forces prevalent at their times. With unprecedented religious ardour and unparalleled puritanic spirit coupled with a curious sense of beauty both have composed epics of which their nations can ever boast. Both are curious mixtures of opposites of the ascetic and aesthetic. Both possess felicity of phrase and roundness of expression. Their composition is mellifluous, musical. Their work is the composition of rigorous religious ardour and refined rhythmic order.

Grace, dignity, magnanimity, instantaneous intelligibility, clarity of expression, racy elegance, artistic, suggestiveness are the cardinal virtues of Nannaya's poetic diction.

Nannaya is the Pole Star, enjoying in solitude, supremacy in the firmament of Telugu literature.

## CULTURE

Science supplies truth ascertained through knowledge systematised. Art applies, amplifies, exemplifies scientific truth in beautiful form. Science is implied art, art applied science. Truth is explicit in science, implicit in art. Science is expressive, art impressive, of truth. Science analyses, arrives at, seeks and searches for and secures, ascertains and attains to, asserts and assures, tells and teaches truth. Art synthesises, signifies and suggests beautifully truth stated expressly by science. Science decomposes, art composes. The concealed is revealed in science, revelled in art. Science is procreative, art recreative of truth.

Science is sacred scripture, art is prophetic preacher. Science speaks gospel truth, art preaches scientific truth. Science is seed of sooth, art is fruit of tree of truth. Scientific truth is naked, natural. Artistic truth is bewitching, beautiful. Truth is in her pristine purity in science, spotless beauty in art.

Science is literal, art figurative. Science is letter, art spirit of truth. Letter is dead letter without sustaining spirit proper. Science is theoretical, art theatrical. Theory sounds well, example is better than precept, practice makes man perfect. Science lies in revealing truth, art lies in concealing art. The latent is patent in

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There are many points of similarity between Nannaya and Milton. Having drunk deep in the ocean of classic lore, both have proceeded to purge their respective nations of the evil forces prevalent at their times. With unprecedented religious ardour and unparalleled puritanic spirit coupled with a curious sense of beauty both have composed epics of which their nations can ever boast. Both are curious mixtures of opposites of the ascetic and aesthetic. Both possess felicity of phrase and roundness of expression. Their composition is mellifluous, musical. Their work is the composition of rigorous religious ardour and refined rhythmic order.

Grace, dignity, magnanimity, instantaneous intelligibility, clarity of expression, racy elegance, artistic suggestiveness are the cardinal virtues of Nannaya's poetic diction.

Nannaya is the Pole Star, enjoying in solitude, supremacy in the firmament of Telugu literature.

science, potent in art. - Art is illustration, illumination of science. Science is seeker, art mirror of truth. Truth in art is like mountain in mirror. Science is oracle, art miracle. Art is transformation, transfiguration, translation and transcreation of science. Scientific truth undergoes marvellous metamorphosis in art. Out of crude caterpillar emerges beautiful butterfly.

Art is faithful follower, indispensable adjunct, in variable concomitant of science. Economics and Ethics are sciences of money and moral, material prosperity and moral propriety. Prudence and jurisprudence are provident arts of frugality and legality. Politics and civics are sciences of State and City. Policy and Civilisation are temporal, secular arts of royalty and loyalty. Philosophy is science of fundamental truths ultimate realities, eternal verities. Religion is spiritual, sacred art of faith formulated, worship regulated. Poetics is science of poetry. Poetry is consummate composite cumulative, imitative art, prophetic in tone and philosophic in temper of inspired utterance and exquisite expression of powerful feelings, spontaneous and overflowing of emotion recollected in tranquillity and imagination tempered by intellect, in metrical composition of sound and sense, melody and meaning, verbal music and musical thought, yielding aesthetic pleasure of the highest spiritual bliss of beatitude.



Culture is science of science, art of arts. Science is simple truth, art beautiful truth, culture beatified, beautiful truth. Culture is science of truth, art of life in profundity and rotundity, entirety, unity, and beauty.

Culture is cream and Quint essence of scripture and preacher, philosophy and prophesy, ethics and aesthetics, history and chemistry, physics and metaphysics, politics and poetics, prosperity and piety.

Culture is breath and finer spirit of truth and beauty of scientific precept and precision and artistic practice, profession and perfection.

Culture is fragrance and sweetness, flower and fruit of accumulated knowledge and learned experience, matured thought and mellowed wisdom.

Culture is ambit and orbit, locus and nucleus, centre and circumference of circle of life.

Culture is celestial essence and spiritual efforescence, salt and spice, sweetness and light of life.

Culture is pervasive and inclusive, immanent and transcendental spirit of sphere of life.

Culture is ethereal emphony, heavenly harmony, spiritual symphony.

Culture is history of mystery of life. Culture is rhythm, harmony of pictorial, plastic arts, metre of poem



melody of music, grammar, prosody and poetics of language, literature and poetry of life.

Culture is synthetic spirit of celestial sight. She holds the beacon light that keeps wayward wayfarer on the track of truth, way of virtue that protects him from falling into pitfalls. Every science art is blessed with a boon, cursed with a bane. Thrift and justice are nectarine fruits, mercenariness and mercilessness are forbidden fruits of Economics and Ethics. Culture saves them from becoming dismal, greedy, inhuman. Culture tempers, tampers not-justice with mercy. Culture prevents judicial from being prejudicial, philosophical from becoming mere mystical, metaphysical. Culture lends benevolence to despot and dignity to democracy. She prevents monarch from being a tyrant, people from becoming plebian. Monarchy, Aristocracy and Democracy are protected from pitfalls of tyranny, oligarchy and mobocracy. Culture saves civilisation from dangers of sophistry, snobbery, hypocrisy, vanity, selfishness, shallowness, silliness, egoism, cynicism, pessimism. Culture protects civilisation from becoming sacrilegious proves that civilisation may be secular but not sacrilegious.

The nobility, generosity and magnanimity of culture are well known and wide known in her having readily forgiven the culprit, civilisation, the upstart, worst

imposter, spurious imitator, tried and sentenced to death for treason for putting forth claim as rival to queen culture to the throne of realm of refinement.

Similarly sound and sagacious is her summary disposal of the case of idol worshipper and idol breaker brought for trial before her tribunal with this judgement that both are right and both are wrong on the ground that both are superstitious based on the argument that if the idolator is an infidel the iconoclast is uncivilised.

Culture approves fervour in faith, reproves frenzy in form. She protects religion from pitfalls of superstition, intolerance, fanaticism, bigotry, persecution.

Culture is golden mean between extremes of rigour and rhythm, fact and fiction, classic and romantic, ideal and real. She is composite of opposites of historic and artistic, ascetic and aesthetic, Hebraic and Hellenic.

Religion is stern, severe, serious, serene, hard task master of iron discipline. Religion is grave, Poetry gay. Religion frowns, poetry pacifies. Religion is ray of sun, Poetry is beam of moon.

Religion is ascetic, Hebraic. Poetry is aesthetic, Hellenic. Religion is ritual, poetry spiritual. Religion is solid, poetry fluid. Religion renders poetry solid.

spiritual, religion renders poetry substantial. Religion is formative, poetry figurative. Religion is vision in stone symbolic of spirit. Poetry is philosopher's stone transmuting baser material world into golden objective universe. Poetry is mirror to nature, window to world. Poetry is beauty in harmonic unity of verbal disposition and literal juxtaposition of curious compositions of creative conception. Religion is divine communion. Poetry is divine delirium. Poetry is deviation and departure from dull, dreary routine, derivation of vicarious pleasure escaping into wonder land of imaginative world. Religion and poetry are faith and feeling-faith in form, feeling in figure. Poetry is thinking aloud, religion believing out. Poetry is poet's thinking aloud, hearing his own voice overheard by others. Poetry is figure of speech, religion figure or faith. Poetry is sound echoing sense, artistic onomatopoea. Religion is sign signifying spirit, form embodying faith, ray of pious faith. Without religion poetry is cry in wilderness. Poetry is bent of mind giving vent to pentup feeling in inevitable association of words. Poetry is lifeblood spelt by mastermind, religion is lifeblood spilt by martyrkind. Religion gives magesticity, poetry suggestivity. Religion lends level and loftiness depth and dignity, length and longevity, range and largeness greatness and grandeur. Poetry gives perspicuity, popularity, publicity, lucidity.

Religion and poetry are reciprocal in exchanging profundity and rotundity with each other. Religion lends moral weight; Religious weight is dead weight without poetic flight; poetic flight is light without cultural might. Religion is rule, poetry rhyme. Culture is rule and rhyme. Poetry is art of arts, religion light of lights. Culture is heart of arts, delight of lights, delightful enlightenment, enlightened delight, sweetness and light. Religion and poetry are vision and voice. Culture is innervision and voice of innerbeing. Culture is composition of rigorous religious ardour and refined rhythmic order. Religion is root of truth, poetry fruit of beauty. Culture is root and fruit of truth and beauty. Literature is flower of language, poetry fruit of literature, culture seed of poetry, Due to culture religion lends purity to poetry, poetry beauty to religion. Culture is propriety between piety and poetry, culture is pious poesy, poetic piety. Culture is born with spiritual silver spoon in her mouth, heavenly halo around her head. Spiritual riches she has enough and to spare. She rolls on the lap of spiritual luxury. Culture is maiden, the very model of modesty, vestal virgin of pristine purity, venus of angelic beauty. Yet she is quick in moral conception and confinement, pregnant with intellectual labour, easy of delivery of spiritual issue. She rescues religion from being mere ritual rigmarole, protects poetry from being mere figment of fancy, becoming fanciful fairy tale.

Culture is sperum without which poetry is mere poem, religion opium. Culture prevents poetry and piety from pedantry and bigotry, sound and fury. Poetry is fable, religion symbol, culture parable. Poetry is metre, religion grammar, culture poem of life. Culture saves religion from being fitful frenzy, fret and fume of fanaticism; and poetry from becoming mere verbal jugglery. Culture saves religion from becoming sensational spectacle, melodramatic miracle, poetry from becoming fabulous, nebulous oracle.

Similarly happy is the marriage between fact and fiction. Fact is firm bed rock of reality. Fiction is beautiful angel with luminous wings. Fact gives realistic touch to fiction, fiction romantic tinge to fact. Fact is real, fiction is ethereal. Fiction breaths spirit into fact. History is elevated to ethereal height of epic. History is dry bones. Through culture fiction supplies flesh and blood. She renders dry dull history dynamic. Culture is spirit of soil, protects legend and myth from being misconstrued, prevents others from misunderstanding them as morally deficient. Culture is spirit above moral. Moral is mundane, culture celestial. Moral is manmade, mechanical. Moral overstrained is meaningless. Without culture moral would not have hesitated to brand Helen of Troy and mother of prophet. Due to culture fiction makes fact spiritual, fact makes fiction substantial.

Because of culture romantic breaths life and spirit into classic, who in its turn, condescends to bend and lend solidity, solidarity, and stability to romantic. Classic becomes flexible romantic stable. Culture saves classic from becoming frigid' romantic from being mere airy nothing.

Culture is meeting point of real and ideal. She renders real ethereal, endears ideal as cordial. Ideal and real are no more no less than each other. Culture is idealisation of real, realisation of ideal.

Culture is the first and last and the best of all knowledge and learning, experience and wisdom, science and art, ethics and justice, scriptural verdict and prophetic utterance, philosophic experience and poetic expression.

Poetry and piety are diction and jurisdiction of culture. Vulgar is contradiction of culture. Culture and vulgar are seed and weed of land of life. culture is cultivation of land of mind. The fruitful arts of agriculture and horticulture of raising crop and rearing trees are counter parts of heavenly husbandry reaping human crop harvest of humanity and heavenly horticulture of God's garden, the forest. Vulgar is antithesis of culture. The difference between culture and vulgar is that between virtue and vice, right and wrong, good and evil, beauty and ugliness, cream and scum, fairplay



and foul play, health and filth, light and shade, science, and nescience, vision and illusion, saintliness and sin, refinement and rudeness.

Refinement within is culture, without civilisation

The difference between civilisation and culture is, that between chalk and cheese, spectre and spirit. Civilisation is caricature of culture. Culture is spiritualisation of civilisation.

Culture is physical strength and structure, mental solidarity and sanity, moral integrity, spiritual system substratum of life, heavenly harmony of head, heart and soul.

It is good to have Herculean strength but it is better not to waste it as such. Elephant, huge, heavy, is gigantic in physical strength. Fox, physically pygmy, is intellectual giant. Tiger, equally strong, physically and mentally, is deficient morally, cruel in season out of season. Elephant, fox, tiger spend strength blindly without reserve, restraint. Lion, judicious in exercise and control of power, is jungle King. Energy, cunning and cruelty are power, depth and dignity in lion. Culture is harmonious unity of action, mental, vocal, physical, thought, word, deed, head, heart and soul.

Civilisation is mobilisation of mechanical power deriving maximum effect with minimum effort. Culture is nobilisation physical, vocal, mental, vital, monetary, moral energies under sole force of soul force and spiritual surveillance and supremacy. Culture is judicious moral exercise and spiritual control of physical, vocal, mental power. Man may be Samson in strength, Mammon in wealth, Solomon in wisdom. Unless he is Socrates he is of no avail. That which makes one Socrates is culture. Gigantic strength, fabulous wealth great intellect, moral grandeur are of no avail without culture. Culture is having heart in right place, head in its own place.

Civilisation is temporal, topical, particular. Culture is eternal universal, ideal. Civilisation is mundane, mechanical, matter of fact, materialistic, culture is celestial, spiritual. "Age cannot wither her nor custom stale her infinite variety." Culture is celestial fire stationed in terrestrial temple. The magic touch of philosopher's stone of angel culture transmutes baser material world into sublime universe of gold. Culture is moral tone and back bone solemn spiritual spinal column—of material world. Civilisation is polite. Culture is cosmopolite. Civilisation is civility. Culture is divinity. Civilisation is civic. Culture is cosmic. Civilisation is consciousness' cautiousness. Culture is divine



discretion, conscientiousness. Civilisation is civic tuition. Culture is cosmic Intuition. Civilisation and culture advocate right being might, civic right the former, cosmic the latter, Civilisation consists of and insists on implicit obedience to civic law and order. Civilisation is civic sense, civic acumen, culture is cosmic acumen, commonsense. Culture is civic decency, decorum. Culture is cleanliness within which is next to Godliness. Culture is hearty hospitality. Civilisation is civil cordiality, common courtesy. Civilisation is carriage, port, deportment. Culture is dignity, Honesty is the best policy of civilisation. Sincerity is the cardinal virtue of culture. Honesty is policy, plan of mundane plane. Honesty is civic duty civil credulity, terrestrial trustworthiness. Sincerity is divine dependability, celestial quality, clearness of conscience. Mere trustworthiness is not all truthfulness, nor reliability reality. Sincerity is truthfulness, reality. Civilisation is civil spoon feeding. Culture is spiritual feeling. Civilisation is lay, legal, frugal, loyal, citizenship. Culture is pure, moral, liberal, catholic spirit. Civilisation is stealer of religion and poetry, secular. Civilisation says God is absentee landlord of the estate of world. Culture is sacred thread binding piety and poetry. Civilisation indulges in travel voyage. Culture goes on pilgrimage. Civilisation is incompatible with crusades. Culture is morale in civilian as well as in soldier. Civilisation is afraid of

military. Culture grafts into service physical, psychic, vocal, vital, monetary, moral forces under spiritual command to fight against evil forces standnig in the way of salvation. Culture gives indomittable vigour, undaunted courage, dogged determination in the battle of life to reach the goal with unflinching faith, undivided attention, singleminded devotion towards the Almighty.

Civilisation suffers from spatio temporal setback. It changes from time to time, clime to clime. Civilisation is fashion of the day. Culrture is order of eternity, Civilisation is narrow, national. Culture is catholic, cosmopolite. Civilisation is empirical. Culture is empyrean. Culture makes man the citizen of the world. Civilisation is prompt. punctual, punctilious, particular, Culture is ideal divine discipline. Civilisation is minute, meticulous, matter of fact, stands on vain formalities, shows skin deep luke warm lip sympathies, sheds crocodile tears. Civilisation is mediocre, Culture is meteor like.

Civilisation is procrustean bed pandora's box, civilisation is arbitrary. Culture is absolute, one indivisible harmonious whole devoid of difference of degree or kind within or without, homogenous or heterogenous, qualitarian or quantitarian. Civilisation is uniformity. Culture is unity, entity, entirety, symmetrical beauty. Civilisation is unreal, material. Culture is real, ethereal, ideal. Culture is symmetry in sculpture

structure in architecture, poetry in literature, melody in music, harmony in nature. Civilisation is abnormal, unnatural, Culture is normal, natural, supernatural. Culture mothers, civilisation smothers, natural instincts, emotions. Civilisation wields paralysing effect over natural instincts. Culture is sedative, civilisation seductive of emotions. Culture and civilisation have soothing and seething effects over emotions, instincts. Culture is originality. Civilisation is ingenuity. Culture is artistic. Civilisation is artificial, Civilisation is meticulous analysis into watertight compartments. Culture is artistic synthesis, mastery of inventive genius in art. Civilisation is ingenuity of innovative talent in craft. Genius generates masterpiece. Talent manufactures articles. Utility is watchword of civilisation. Beauty is catchword of culture. Civilisation is prospective. Culture is introspective. Civilisation is prudential. Culture is providential. Civilisation is cold calculation of material profit and loss weighing pecuniary pros and cons. Culture is divination of divine disposition and dispensation. Civilisation is learning earning. Culture is earning learning. Civilisation is cold and calculating. Culture is cool and collected, calm and composed. Civilisation is white elephant. Civilisation's aim in study and education is steadiness of situation, status in station ostentation in occupation of life and livelihood of manhood. Culture is humble teacher of humility, dignity

and divinity imparting instruction to humanity in university of adversity elevating manhood to God hood. Civilisation is after position and possession, station and ostentation. Culture is reconciliation with lot in life, nonattachment of undue importance to undeserving things of material world.

Civilisation is spiritual paralysis, moral melody. Culture is spiritual synthesis, moral melody. World is theatre, life drama, man actor, having set purpose, significant purpose, meaning to culture. World is amplitheatre, life sensational melodrama, man gladiator to civilisation. Culture is sober, serious, civilisation is silly, superficial, shallow. Culture is stepping stone to spiritual success, heavenly half way house in the path of salvation. Civilisation is human perversion of substitution of tempo and tediousness for significance and seriousness. Culture is spiritual sprightiness moral brightness. Civilisation is mental, moral, spiritual sloth, slackness, slovenliness. Intoxication, indulgence in season out of season in sex and stomach are characteristics of civilisation. Culture is moral propriety, spiritual sobriety. Civilisation tells life is but an empty dream, teaches to laugh and be merry, to indulge in wealth, wine and women, ball and balle dance and dinner, to relish in dainty delicious dish and dazzling dancing damsel, preaches philosophy breaks no bread. Culture teaches man lives not by bread alone.

Civilisation is entertainment. Culture is enlightenment. Civilisation is epicurean. Culture is hedonistic. Civilisation is satiety, stagnation. Culture is stillness, satisfaction. Civilisation is saturation. Culture is contentment. The difference between culture and civilisation is that between love and lust. The elite and the enlightened are nuclei of civilisation and culture. The elite are the refined class of sophisticated society. The enlightened are persons endowed with inner vision. Culture is universal, unique. Civilisation is social, selfish. Civilisation is slave to society, social custom, manners, mannerisms. Culture sacrifices self. Civilisation sacrifices for self. Strike at root, ice is broken, cat is out bag. Civilisation is superstition, superimposition of self. Culture and civilisation are both self-seekers, the former seeks for the supreme spiritual self, the latter for the spurious egotistic self. Culture is human, superhuman humanitarian. Civilisation is inhuman. Culture is conversion of emotional, instinctive, primitive savage into ecstatic, intuitionist, refined sage, sinner into saint. Civilisation is change of salvager into civilian. Civilisation deals with crime and punishment, culture with sin and suffering. There is no essential difference between savage and civilian. The animal instinct of self-preservation is as predominant in the civilian as in the savage. Both barbarism and civilisation are obverse and reverse of one and the same coin. Culture is cultivation,

education, refinement of self. Selfishness is at the bottom of civilisation. The stupendous superstructure of civilisation hangs on fickle foundation of selfishness. Culture is self-surrender and sacrifice, search and salvation, resignation, renunciation, realisation and redemption. Selflessness is seed and yield of crop of culture. Selfishness is root and fruit of tree of civilisation. Civilisation is human proposition for self preservation, struggle for survival. Culture is divine disposition, dispensation for human redemption, resurrection.

Man is emotional animal. He indulges in pursuit of emotional animal activities. He shares in common with other animals natural instincts of sex and stomach sleep and self preservation. Man is selfish animal. He seeks always for self comfort, provides protection from ravages of rain and sun. He would no longer expose himself to tender mercies of kaleidescopic climate, inclement weather, burning heat, biting cold, drenching rain, scorching sun. Necessity knows no law, necessity is the mother of invention. Man is rational animal. He is endowed with rare gift of mind which crowns him as the prince of creation of God. Mind is Veritable mine in carrying out schemes of man for his self Comfort. Shelter for self, spouse and offspring, cooked food, protected drinking water, other amenities are provided for by him. Seduced by science, stung by satan



of civilisation, man tastes the forbidden fruit, reduces wild nature to civil law and order putting to death and destruction ruthlessly rooting out fierce forests infested with ferocious beasts. He erects magnificent mansions eradicating wild woods. He lays roads, innovates quick means of locomotion. He travels in space and sea wind and water. He swims, flies like fish, fawn. He reduces distance with the aid of machine, natural son of science. He explores mental regions, exploits, exhausts natural resources. Man boasts he is master of nature, who is divine concubine. She is enraged at outrageous sacrilegious, assault, atrocity committed against her own person by man, who has taken undue advantage of her lenience towards him. Man has turned traitor, broken natural laws. He is high handed, he takes law of nature into his hands. He substitutes it by civic law. He acts as per his own whim and fancy, will and pleasure. He thinks, his will is law, feels he can do, undo things. He digs deep into bowels and breast of mother earth, that has suckled him. Bountiful nature, who has once showered her choicest blessings upon man, is intent on his imminent death. Nature has already given him a long rope to hang himself with. Nature disinherits man, declares him an outlaw, decrees to put an end to him. Man who has been lulled into false sense of security is threatened to be wiped out of creation. Nemesis is ready to overtake him. Machine is monster threatening ever to devour



entire human race in one gulp leaving no trace in the face of earth. Machine is personification of sin of man, lion, tiger, elephant, forest bred wild beasts, brethren of man, murdered in cold blood by man. Instead of being a master man has become a slave of machine. Just as spice, nut, teak, coffee seed, whose essence is extracted for extraneous use, are useless, so also man, whose essence is extracted is spiritless. There is considerable cut in length and longevity, health and happiness of human life, with increase of civilisation. Man subjects himself to rigorous rule of habit, spurious second nature leaving aside true nature. Man merely exists lives not. World is no more a wonder land, life worth living to him. Naivete, novelty, adventure have vanished giving way to sophistry; life is no more a panorama. It has become a melodrama to man. Man is worm caught in web of spider of civilisation. Civilisation is silk worm caught into clutches of cocoon made out of its own saliva.

Man is composite of animal, devil, angel. He abuses mind, gift of God given to realise himself. Man's brain becomes devil's workshop. The animal in man is civil under devil in him. The animal helps him in carrying out the diabolical device of putting an end to his own species. Civilisation is having hypnotic influence over devil in man, exercises mesmerism over animal under him. Human mind is undermined by civilisation. In

eradicating wild beasts without man forgets beast within. Man proves himself to be the beast of beasts. He feels no compunction, Qualms of conscience when he puts to death remorseless innocent beasts, his own brethren, offspring of mother Nature. He has lost vision that could see the same Jove in himself nodding at the Jove in the beast.

To his great relief in his extreme despair man, who is threatened with utter annihilation, total extinction of his own species, hears the celestial song set in spiritual tune sung in melodious moral tone of terrestrial lyrical strings of the nightingale of culture in the vale of his tears. Culture is the silver lining in the cloud of life of man. She is the spiritual sheet-anchor of his sinking life boat. Culture is his friend in need, a friend in deed. Culture is deity forgiving erring humanity, delivering divine oracle from celestial pedestal, divine dais, heavenly altar. She comes to his succour hands him over moral liquor full of virtuous vigour.

Civilisation, who is tried for treason for seducing science and man and awarded capital punishment, craves for reprieve falling prostrate at the feet of culture, who forgives readily. Culture brings man nearer to nature. He is reinstated to his original natural normal state. Culture makes man's mind moral mine, spiritual milch cow. She gives devil its due, releases animal from devil.

She diverts animal, devil energies in man, converts them into divine power. Man's mind merges gradually into his soul. Due to culture man is in cool temper, better nature, good humour, in his element. Culture gives to man correct cognition, right recognition, keen deep insight into very root of matter, true nature of things in visible phenomenal world, relationship of corporeal body individual soul and the supreme spiritual being. Culture enables man to perceive things in their proper perspective and to realise that.....

Paradoxically man is curious composition of elements of opposition viz., spirit and matter, soul and body, conscience and nescience, vision and illusion.

Spirit is the supreme being, superb beautiful, blissful, infinite, infallible, universal, immanent, transcendent, scient, resplendent pleasant, permanent.

Soul is spirit in body of living being, celestial fire stationed in terrestrial temple.

Spirit is supreme being; soul is living being.

Body is physical organism under the supervision and control of psychic mechanism driven by vital force of spiritual engineering

Body is temple of soul. Life is breathing space between birth and death.

Life is soul's dynamic activity during birth and death.

Life is light of lamp of soul burning out oil of longevity.

Mind is psychic, inner sense organ, judicious in exercise and control over other organs, of power of understanding, reasoning, resolving, thinking, judging of head and heart, rational and emotional, imaginative and intellectual, receptive, retentive, reflective, retrospective.

The pure consciousness of soul is conscience; the spurious consciousness of self is nescience.

Conscience is the pure consciousness of soul.

Nescience is the spurious consciousness of self.

Self is egocentric vicious circle.

Genius is alterego, centre of circle of second self.

Ego is inborn. Genius is inherent.

Self is acquisitive, possessive. Ego is center of attachment and aversion.

Ego is erring, arrogant mind, Genius is creative, inventive mind.

Ego is perversity of assertive personality. Genius is originality of creative mentality.

Ego is quick sand. Genius is quick silver.

Ego is illusory, genius imaginary, conscience visionary, culture missionary.

Ego is subjective, genius is objective, culture introspective.

Ego is self consciousness. Culture is conscienciousness.

Genius is nucleus of angel or devil due to presence or absence of culture. Devoid of culture, genius is devilish, destructive, wild genius in animal evil genius in devil.

Culture is control of conscience over ego, vision over illusion.

Self is cataract of soul. Culture is counteract of self.

Selfishness is spiritual hallucination, spiritual somnambulism.

Culture is balm of self, psalm of life.

Culture is remedy for melody of soul.

Culture is nurse who nurtures soul who is homesick.

Culture is inner urge of inner being, speech and sight of inner voice and vision.

Culture is no utter utopian Eldorado, Platonic Plethora. Culture is positive, practical philosophy of life.

Culture is spiritual farming, soul forming, conscience cleaning, mental enlightenment, intellectual illumination, rational refinement, emotional education.

Culture is virtuous vine, moral mine, spiritual spine.

Culture is duration of destiny and destination.

God is symbol of spirit, Man is sign of God. God is the infinite in finite form. Man is finite in finite form.

Salvation is realisation of soul being no other than spirit. 'I am He' 'That thou art'.

Culture is human achievement of heavenly aspiration and happiness, enlightenment and enjoyment.

